2015 Arizona Arts Standards

Media Arts Standards
6th – High
School

These Arizona media arts standards serve as a framework to guide the development of a well-rounded media arts curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

<u>Here are some things to look for in these standards:</u>

1. **A NEW set of media arts standards.** A working definition of media arts includes film, animation, interactive artmaking (such as gaming), and computer artmarking, where an artist creates an aesthetic experience through writing of software code. These standards, while usable by CTE teachers, emphasizes the aesthetics of media arts. These standards can be used in conjunction with, not replacing, existing CTE standards in areas such as video.

2. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these standards have 4 categories - **Creating, Producing, Responding and Connecting**. Creating and Producing are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

3. The standards a**re organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The standard specifies knowledge and skills to be addressed within the school year or time frame of the class. <u>This document does not dictate the amount of instructional time to be devoted to each standard</u>; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that media arts teachers will combine and interweave standards to create units of study.

4. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

5. In many performance standards, examples are given in parenthetical "such as…" notes. These are in no way prescriptive; they simply provide examples and clarifications.

6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	**Producing** - Realizing artistic ideas and work through interpretation and presentation.	**Responding** - Understanding and evaluating how the arts convey meaning.	**Connecting** - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Media Arts
Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	a. Formulate variations of goals and solutions for media artworks by practicing chosen creative processes (such as sketching, improvising and brainstorming).	a. Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes (such as concept modeling and prototyping).	a. Use teacher-selected generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	a. Generate ideas, goals, and solutions for original media artworks through application of focused creative processes (such as divergent thinking and experimenting).	a. Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.

Anchor Standard #2 Organize and develop artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Develop, organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	a. Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	a. Design, structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	a. Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	a. Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	a. Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

Anchor Standard # 3 Refine and complete artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles (such as point of view and perspective).	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles (such as narrative structures and composition).	a. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles (such as theme and unity).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles. (Such as emphasis, texture and tone.)	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles. (Such as continuity and juxtaposition.)	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles. (Such as hybridization.)
b. Evaluate how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	b. Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

2

Media Arts
Producing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance					
6th	**7th**	**8th**	**HS Proficient**	**HS Accomplished**	**HS Advanced**
a. Validate how integrating multiple contents and forms can support a central idea in a media artwork (such as media, narratives, and performance).	a. Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.	a. Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas (such as interdisciplinary projects, or multimedia theatre).	a. Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience (such as experiential design).	a. Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity (such as transmedia productions).	a. Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms (such as transdisciplinary productions).

Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
a. Develop a variety of artistic, design, technical, and soft skills (such as invention, formal technique, production, self-initiative, and problem-solving) through performing various assigned roles in producing media artworks.	a. Exhibit an increasing set of artistic, design, technical, and soft skills (such as creative problem-solving and organizing) through performing various roles in producing media artworks.	a. Demonstrate a teacher-defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks (such as strategizing and collaborative communication).	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
b. Utilize teacher-identified creative and adaptive innovation techniques (such as testing constraints) for developing solutions in media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation techniques (such as exploratory processes) for developing solutions within and through media arts productions.	b. Demonstrate a teacher-defined range of creative and adaptive innovation techniques (such as divergent solutions and bending conventions) in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a teacher-determined range of creative and adaptive innovation techniques (such as design thinking, and risk taking) in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective use of creative and adaptive innovation techniques (such as iterative design, and responsive use of failure) to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

3

Anchor Standards #6 Convey meaning through the presentation of artistic work					
6th	**7th**	**8th**	**HS Proficient**	**HS Accomplished**	**HS Advanced**
a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and teacher-defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts (such as mass audiences, and physical and virtual channels).	a. Curate, design, and execute the presentation and distribution of media artworks for intentional impacts, through a variety of contexts (such as markets and venues).
b. Analyze results of and improvements for presenting media artworks.	b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts (such as the benefits for self and others).	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts (such as changes that occurred for people, or to a situation).	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts (such as new understandings that were gained by artist and audience).

Media Arts
Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety media artworks.
b. Identify, describe, and analyze, how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception; and reflect analysis in production of student work.	b. Analyze how a broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Analyze the intent and message of a variety of media artworks, using given criteria.	a. Analyze the intent and message of a variety of media artworks, using self-developed criteria.	a. Analyze the intent, message and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	a. Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	a. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	a. Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Anchor Standard #9 Apply criteria to evaluate artistic work

a. Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.	a. Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	a. Evaluate media art works and production processes with developed criteria, considering context and artistic goals.	a. Evaluate media art works and production processes at decisive stages, using teacher-identified criteria, and considering context and artistic goals.	a. Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	a. Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.

5

Media Arts
Connecting

Anchor Standard #10			Synthesize and relate knowledge and personal experiences to make art		
6th	**7th**	**8th**	**HS Proficient**	**HS Accomplished**	**HS Advanced**
a. Access, evaluate, and use internal and external resources to create media artworks (such as knowledge, experiences, interests, and research).	a. Access, evaluate and use internal and external resources to inform the creation of media artworks (such as experiences, interests, research, and exemplary works).	a. Access, evaluate, and use internal and external resources to inform the creation of media artworks (such as cultural and societal knowledge, research, and exemplary works).	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks (such as experiences, interests, and cultural experiences).	a. Synthesize internal and external resources to enhance the creation of persuasive media artworks (such as cultural connections, introspection, research, and exemplary works).	a. Independently and proactively access relevant and qualitative resources to inform the creation of clear and convincing media artworks.
b. Explain and show how media artworks form new meanings, situations, and cultural experiences (such as historical events).	b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences (such as learning, and new information).	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (such as local and global events).	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences (such as learning and sharing through online environments).	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences (such as new connections between themes and ideas, local and global networks, and personal influence).	b. Demonstrate and expound on the use of media artworks to accomplish new meaning, knowledge, and impactful cultural experiences.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations (such as personal identity, history, and entertainment).	a. Research and demonstrate how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as community, vocations, and social media).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as democracy, environment, and connecting people and places).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as social trends, power, equality, and personal/cultural identity).	a. Examine in depth and demonstrate the relationships of media arts ideas and works to various purposes, values, cultures, and contexts (such as markets, systems, propaganda, and truth).	a. Demonstrate the relationships of media arts ideas and works to personal and global purposes, values, cultures, and contexts, through relevant and impactful media artworks.
b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, considering ethics, media literacy, social media, virtual worlds, and digital identity.	b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.	b. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.	b. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.

GLOSSARY for

Arizona Media Arts Standards

AS – Anchor Standard G – Grade HS1 – Proficient HS2 – Accomplished HS3 – Advanced

Attention AS3 G2

Principle of directing perception through sensory and conceptual impact

Balance AS3 G4

Principle of the equitable and/or dynamic distribution of items in the media arts

- ✓ composition
- ✓ structure for aesthetic meaning
- ✓ visual frame
- ✓ game architecture

Components AS7 GK-12

The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc.

- ✓ light, sound, space, time
- ✓ shot, clip, scene, sequence
- ✓ movie, narrative, lighting, cinematography
- ✓ interactivity

Composition AS3 G6, AS3 G7

Principle of arrangement and balancing of components of a work for meaning and message

- ✓ Using all the elements found in artistic design

Constraints AS5 G6, AS5 GHS1, AS2 GHS2, AS2 GHS3

Limitations on what is possible, both real and perceived

Context AS8 G2, AS9 G2, AS8 G3, AS9 G3, AS9 G4, AS8 G5, AS9 G5, AS9 G6, AS9 G7, AS8 G8, AS9 G8, AS11 G8, AS8 GHS1, AS9 GHS1, AS11 GHS1, AS8 GHS2, AS11 GHS2, AS8 GHS3, AS11 GHS3

The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors

- ✓ personal
- ✓ societal, cultural, historical
- ✓ physical, virtual
- ✓ economic, systemic

Continuity AS3 GHS2

The maintenance of uninterrupted flow, continuous action or self-consistent detail. across the various scenes or components of a media artwork

- ✓ game components
- ✓ branding
- ✓ movie timeline, series, etc.

Contrast AS3 G4

Principle of using the difference between items, such as elements, qualities and components, to create emphasis or energy in the design

Convention AS5 G5

An established, common, or predictable rule, method, or practice within media arts production

- ✓ such as the notion of a 'hero' in storytelling

Copyright AS11 G6, AS11 G7

The exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same

Design thinking AS5 G4, AS3 GHS1

A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design

Digital identity AS11 GHS1, AS11 GHS2

How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.

Divergent thinking AS1 G8

Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box"

Emphasis AS3 G5, AS3 GHS1

Principle of giving greater compositional strength to a particular element or component in a media artwork

Ethics AS11 G4, AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS11 GHS1, AS11 GHS2

Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments

Exaggeration AS3 G5

Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

Experiential Design AS4 GHS1

Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design

Fairness AS11 G1, AS11 G2, AS11 G3, AS11 G4

Complying with appropriate, ethical and equitable rules and guidelines

Fair use AS11 G6

Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

Force AS2 G3

Principle of energy or amplitude within an element, such as the speed and impact of a character's motion

- ✓ cause and effect

Generative methods AS1 GHS1, AS1 GHS2, AS1 GHS3

Various inventive techniques for creating new ideas and models, such as

- ✓ play, open exploration, experimentation
- ✓ brainstorming
- ✓ inverting assumptions
- ✓ rulebending

Hybridization AS3 GHS3

Principle of combining two existing media forms to create new and original forms

- ✓ such as merging theatre and multimedia

Interactivity AS5 GHS2, AS11 GHS2

A diverse range of articulating capabilities between media arts components that allow for inputs and outputs of responsive connectivity and may be used to obtain data commands, or information and may relay immediate feedback, or other communications

- ✓ such as user, audience, sensory elements, etc.,
- ✓ sensors, triggers, interfaces, etc., and may be used to obtain data,

Iterative Design AS5 GHS2

Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing, and refining a product or process

- ✓ web design or game design

Juxtaposition AS3 GHS2
Placing greatly contrasting items together for effect

Legal AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3
The legislated parameters and protocols of media arts systems

- ✓ user agreements
- ✓ publicity releases
- ✓ copyright, etc.

Manage audience experience AS7 G3-8

The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design

Markets AS11 GHS2
The various commercial and informational channels and forums for media artworks,
such as

- ✓ T.V., radio, internet
- ✓ fine arts, profit or non-profit
- ✓ communications, etc.

Meaning AS8 G1, AS8 G2, AS8 G3, AS10 G6, AS10 G7, AS10 G8, AS10 GHS1, AS10 GHS2, AS10 GHS3
The formulation of significance and purposefulness in media artworks

Media arts contexts AS8 G4, AS8 G5, AS2 G8, AS11 G7, AS11 G8, AS3 GHS2, AS3 GHS3, AS8 GHS1, AS8 GHS3, AS11 GHS3

The diverse locations and circumstances of media arts, including its
markets, networks, technologies and vocations

Media environments AS11 G2
Spaces, contexts and situations where media artworks are produced and experienced,

- ✓ theaters
- ✓ production studios
- ✓ online

Media literacy AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS 11 GHS1, AS11 GHS2

A series of communication competencies, including the ability to access, analyze,
evaluate, and communicate information in a variety of forms (consume and produce)

- ✓ National Association for Media Literacy Education
- ✓ radio, TV, online, blogs, facebook

Media messages AS11 G2

The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks – Content

Modeling or concept modeling AS1 G1, AS1 G4

Creating a digital or physical representation or sketch of an idea, usually for testing

- ✓ communicating your idea
- ✓ prototyping

Movement AS2 G3

Principle of motion of diverse items within media artworks

- ✓ cause and effect

Multimedia theatre AS4 G8

The combination of live theatre elements and digital media into a unified production for a live audience

- ✓ sound, projections, video,

Multimodal perception AS7 GHS

The coordinated and synchronized integration of multiple sensory systems media artworks

- ✓ vision, touch, auditory

Narrative structure AS3 G7

The framework for a story, usually consisting of an arc of beginning, conflict and resolution

Personal aesthetic AS2 GHS2, AS2 GHS3

An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice"

Perspective AS3 G6

Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition

Point of view AS3 G6

The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters

Positioning AS3 G2
The principle of placement or arrangement
- ✓ composition

Production processes AS9 G5, AS9 G6, AS9 G7, AS3 G8, AS9 G8, AS9 GHS1, AS3 GHS3, AS9 GHS2, AS9 GHS3

The diverse processes, procedures, or steps used to carry out the construction of a media artwork
- ✓ prototyping
- ✓ story board
- ✓ playtesting
- ✓ architecture construction in game design

Prototyping AS2 G6, AS2 G7, AS2 G8, AS2 GHS1, AS2 GHS2, AS2 GHS3
Creating a testable version, sketch or model of a media artwork, such as
- ✓ a game
- ✓ character
- ✓ website
- ✓ application

Responsive use of failure AS5 GHS2

Incorporating errors towards persistent improvement of an idea, technique, process or product

Rules AS11 G1, AS11 G2, AS11 G3, AS11 G4, AS11 G5

The laws, or guidelines for appropriate behavior
- ✓ protocols

Safety AS11 G1, AS11 G2, AS11 G3

Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups

Soft skills AS5 G2, AS5 G4, AS5 G5, AS5 G6, AS5 G7, AS5 G8, AS5 GHS1, AS5 GHS2, AS5 GHS3

Diverse organizational and management skills, useful to employment, such as
- ✓ collaboration
- ✓ planning
- ✓ adaptability
- ✓ communication
- ✓ leadership

Stylistic convention AS3 GHS1, AS3 GHS2

A common, familiar, or even "formulaic" presentation form, style, technique or construct
- ✓ such as the use of tension building techniques in a suspense film

System(s) AS11 GHS1, AS11 GHS2, AS11 GHS3

The complex and diverse technological structures and contexts for media arts
- ✓ production
- ✓ funding
- ✓ distribution
- ✓ viewing
- ✓ archiving

Systemic Communications AS7 GHS

Socially or technologically organized and higher-order media arts communications
- ✓ networked multimedia
- ✓ television formats and broadcasts
- ✓ social multimedia (e.g., YouTube videos), remixes, transmedia, etc.

Technological AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3

The mechanical aspects and contexts of media arts production
- ✓ hardware
- ✓ software
- ✓ networks
- ✓ code, etc.

Tone AS3 HS1

Principle of "color", "texture" or "feel" of a media arts element or component
- ✓ sound
- ✓ lighting
- ✓ mood
- ✓ sequence

Transdisciplinary production AS4 GHS3

Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work
- ✓ music
- ✓ fine arts
- ✓ theatre technology
- ✓ video

Transmedia production AS4 GHS2

Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms

Virtual channels AS11 G8, AS6 GHS2

Network based presentation platforms such as
- ✓ YouTube
- ✓ Vimeo
- ✓ Deviantart
- ✓ Instagram

Virtual worlds AS11 GHS1

Online, digital, or synthetic environments
- ✓ Minecraft
- ✓ Second Life)

Vocational AS11 GHS1, AS11 GHS2, AS11 GHS3

The workforce aspects and contexts of media arts

GLOSSARY for

Arizona Media Arts Standards

AS – Anchor Standard G – Grade HS1 – Proficient HS2 – Accomplished HS3 – Advanced

Attention AS3 G2

Principle of directing perception through sensory and conceptual impact

Balance AS3 G4

Principle of the equitable and/or dynamic distribution of items in the media arts

- ✓ composition
- ✓ structure for aesthetic meaning

- ✓ visual frame
- ✓ game architecture

Components AS7 GK-12

The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc.

- ✓ light, sound, space, time
- ✓ shot, clip, scene, sequence
- ✓ movie, narrative, lighting, cinematography
- ✓ interactivity

Composition AS3 G6, AS3 G7

Principle of arrangement and balancing of components of a work for meaning and message

- ✓ Using all the elements found in artistic design

Constraints <u>AS5 G6, AS5 GHS1, AS2 GHS2, AS2 GHS3</u>

Limitations on what is possible, both real and perceived

Context <u>AS8 G2, AS9 G2, AS8 G3, AS9 G3, AS9 G4, AS8 G5, AS9 G5, AS9 G6, AS9 G7, AS8 G8, AS9 G8, AS11 G8, AS8 GHS1, AS9 GHS1, AS11 GHS1, AS8 GHS2, AS11 GHS2, AS8 GHS3, AS11 GHS3</u>

The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors

- ✓ personal
- ✓ societal, cultural, historical
- ✓ physical, virtual
- ✓ economic, systemic

Continuity <u>AS3 GHS2</u>

The maintenance of uninterrupted flow, continuous action or self-consistent detail. across the various scenes or components of a media artwork

- ✓ game components
- ✓ branding
- ✓ movie timeline, series, etc.

Contrast <u>AS3 G4</u>

Principle of using the difference between items, such as elements, qualities and components, to create emphasis or energy in the design

Convention <u>AS5 G5</u>

An established, common, or predictable rule, method, or practice within media arts production

- ✓ such as the notion of a 'hero' in storytelling

Copyright AS11 G6, AS11 G7

The exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same

Design thinking AS5 G4, AS3 GHS1

A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design

Digital identity AS11 GHS1, AS11 GHS2

How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.

Divergent thinking AS1 G8

Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box"

Emphasis AS3 G5, AS3 GHS1

Principle of giving greater compositional strength to a particular element or component in a media artwork

Ethics AS11 G4, AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS11 GHS1, AS11 GHS2

Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments

Exaggeration AS3 G5

Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

Experiential Design AS4 GHS1

Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design

Fairness AS11 G1, AS11 G2, AS11 G3, AS11 G4

Complying with appropriate, ethical and equitable rules and guidelines

Fair use AS11 G6

Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

Force AS2 G3

Principle of energy or amplitude within an element, such as the speed and impact of a character's motion

- ✓ cause and effect

Generative methods AS1 GHS1, AS1 GHS2, AS1 GHS3

Various inventive techniques for creating new ideas and models, such as

- ✓ play, open exploration, experimentation
- ✓ brainstorming
- ✓ inverting assumptions
- ✓ rulebending

Hybridization AS3 GHS3

Principle of combining two existing media forms to create new and original forms

- ✓ such as merging theatre and multimedia

Interactivity AS5 GHS2, AS11 GHS2

A diverse range of articulating capabilities between media arts components that allow for inputs and outputs of responsive connectivity and may be used to obtain data commands, or information and may relay immediate feedback, or other communications

- ✓ such as user, audience, sensory elements, etc.,
- ✓ sensors, triggers, interfaces, etc., and may be used to obtain data,

Iterative Design AS5 GHS2

Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing, and refining a product or process

- ✓ web design or game design

Juxtaposition AS3 GHS2
Placing greatly contrasting items together for effect

Legal AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3
The legislated parameters and protocols of media arts systems

- ✓ user agreements
- ✓ publicity releases
- ✓ copyright, etc.

Manage audience experience AS7 G3-8

The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design

Markets AS11 GHS2
The various commercial and informational channels and forums for media artworks,
such as

- ✓ T.V., radio, internet
- ✓ fine arts, profit or non-profit
- ✓ communications, etc.

Meaning AS8 G1, AS8 G2, AS8 G3, AS10 G6, AS10 G7, AS10 G8, AS10 GHS1, AS10 GHS2, AS10 GHS3
The formulation of significance and purposefulness in media artworks

Media arts contexts AS8 G4, AS8 G5, AS2 G8, AS11 G7, AS11 G8, AS3 GHS2, AS3 GHS3, AS8 GHS1, AS8 GHS3, AS11 GHS3

The diverse locations and circumstances of media arts, including its
markets, networks, technologies and vocations

Media environments AS11 G2
Spaces, contexts and situations where media artworks are produced and experienced,

- ✓ theaters
- ✓ production studios
- ✓ online

Media literacy AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS 11 GHS1, AS11 GHS2

A series of communication competencies, including the ability to access, analyze,
evaluate, and communicate information in a variety of forms (consume and produce)

- ✓ National Association for Media Literacy Education
- ✓ radio, TV, online, blogs, facebook

Media messages AS11 G2

The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks – Content

Modeling or concept modeling AS1 G1, AS1 G4

Creating a digital or physical representation or sketch of an idea, usually for testing

- ✓ communicating your idea
- ✓ prototyping

Movement AS2 G3

Principle of motion of diverse items within media artworks

- ✓ cause and effect

Multimedia theatre AS4 G8

The combination of live theatre elements and digital media into a unified production for a live audience

- ✓ sound, projections, video,

Multimodal perception AS7 GHS

The coordinated and synchronized integration of multiple sensory systems media artworks

- ✓ vision, touch, auditory

Narrative structure AS3 G7

The framework for a story, usually consisting of an arc of beginning, conflict and resolution

Personal aesthetic AS2 GHS2, AS2 GHS3

An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice"

Perspective AS3 G6

Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition

Point of view AS3 G6

The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters

Positioning AS3 G2
The principle of placement or arrangement
- ✓ composition

Production processes AS9 G5, AS9 G6, AS9 G7, AS3 G8, AS9 G8, AS9 GHS1, AS3 GHS3, AS9 GHS2, AS9 GHS3

The diverse processes, procedures, or steps used to carry out the construction of a media artwork
- ✓ prototyping
- ✓ story board
- ✓ playtesting
- ✓ architecture construction in game design

Prototyping AS2 G6, AS2 G7, AS2 G8, AS2 GHS1, AS2 GHS2, AS2 GHS3
Creating a testable version, sketch or model of a media artwork, such as
- ✓ a game
- ✓ character
- ✓ website
- ✓ application

Responsive use of failure AS5 GHS2

Incorporating errors towards persistent improvement of an idea, technique, process or product

Rules AS11 G1, AS11 G2, AS11 G3, AS11 G4, AS11 G5

The laws, or guidelines for appropriate behavior
- ✓ protocols

Safety AS11 G1, AS11 G2, AS11 G3

Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups

Soft skills AS5 G2, AS5 G4, AS5 G5, AS5 G6, AS5 G7, AS5 G8, AS5 GHS1, AS5 GHS2, AS5 GHS3

Diverse organizational and management skills, useful to employment, such as
- ✓ collaboration
- ✓ planning
- ✓ adaptability
- ✓ communication
- ✓ leadership

Stylistic convention AS3 GHS1, AS3 GHS2

A common, familiar, or even "formulaic" presentation form, style, technique or construct
- ✓ such as the use of tension building techniques in a suspense film

System(s) AS11 GHS1, AS11 GHS2, AS11 GHS3

The complex and diverse technological structures and contexts for media arts
- ✓ production
- ✓ funding
- ✓ distribution
- ✓ viewing
- ✓ archiving

Systemic Communications AS7 GHS

Socially or technologically organized and higher-order media arts communications
- ✓ networked multimedia
- ✓ television formats and broadcasts
- ✓ social multimedia (e.g. YouTube videos), remixes, transmedia, etc.

Technological AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3

The mechanical aspects and contexts of media arts production
- ✓ hardware
- ✓ software
- ✓ networks
- ✓ code, etc.

Tone AS3 HS1

Principle of "color", "texture" or "feel" of a media arts element or component
- ✓ sound
- ✓ lighting
- ✓ mood
- ✓ sequence

Transdisciplinary production AS4 GHS3

Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work
- ✓ music
- ✓ fine arts
- ✓ theatre technology
- ✓ video

Transmedia production AS4 GHS2

Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms

Virtual channels AS11 G8, AS6 GHS2

Network based presentation platforms such as
- ✓ YouTube
- ✓ Vimeo
- ✓ Deviantart
- ✓ Instagram

Virtual worlds AS11 GHS1

Online, digital, or synthetic environments
- ✓ Minecraft
- ✓ Second Life)

Vocational AS11 GHS1, AS11 GHS2, AS11 GHS3

The workforce aspects and contexts of media arts